TEACHER A
VIT REGISTRATION

SCHOOL
MENTORED BY TEACHER B

SECTION 1 – CONTENT AND CONTEXT FOR LEARNING

(APST Standards 1.1, 1.2, 1.3, 1.5, 1.6, 2.1, 2.2, 2.3, 2.5, 2.6, 3.1, 3.2, 3.3, 3.4, 4.1, 4.4, 5.4, 6.1, 7.1)

1a. The Learners

My learners and reason/s I selected them (including those with a disability)

My VCE Music Performance Unit 4 class is comprised of five students (collectively referred to as 'The Beat Boys' for the purpose of maintaining anonymity in this document) of varying levels, from extremely competent to much more challenged with a learning disability. Being of such small numbers and with more varying abilities than any of my other classes I was able to use the whole class for my inquiry.

1b. Learning Context

The range of learning levels of my selected learners and how I know this

I have been teaching these students for seven months prior to completing this inquiry and have come to know them quite well, particularly with having such a small class (APST 1.1, 1.2) . It is very easy to distinguish the learning levels between the five students and these levels are commensurate with all of their assessment marks throughout the year (APST 5.4). The five students are outlined in the following learner profiles (APST 1.3, 1.5):

- Brian – very high level knowledge/skills and extremely self-motivated. This student is in year 11 and this is their only Unit 3/4 subject for the year, enabling them to focus strongly on music. He experiences some levels of anxiety and feels the need to seek perfection

- Dennis – very high level knowledge/skills and extremely self-motivated. This student is a high achiever across all subject areas and works hard to succeed. They have a very good work/life balance

- Carl – moderate level knowledge/skills and wanting to pursue a career in music so fairly motivated to succeed in this subject. This student does not require an ATAR to gain entry into desired university course and therefore occasionally has a challenging attitude towards succeeding in school as a whole

- Mike – low level knowledge/skills and very little self-motivation. Usually participates well in class but doesn't complete many of the assigned homework tasks, let alone any independent study

- David – low level knowledge/skills with additional needs (Severe Language Disorder – refer below for further information). He lacks motivation, doesn't complete many of the assigned tasks outside of school time and is often distracted by his own thoughts and disengaged in class. David is also offered one-on-one tutoring time by the teacher regularly each week but is rarely available for those sessions with other subjects or miscellaneous tasks taking precedence

These students have been a class of five since they studied VCE Music Performance Unit 2 together. They are extremely supportive of and encouraging towards each other and individually, really motivate others' learning (APST 1.1, 1.2).
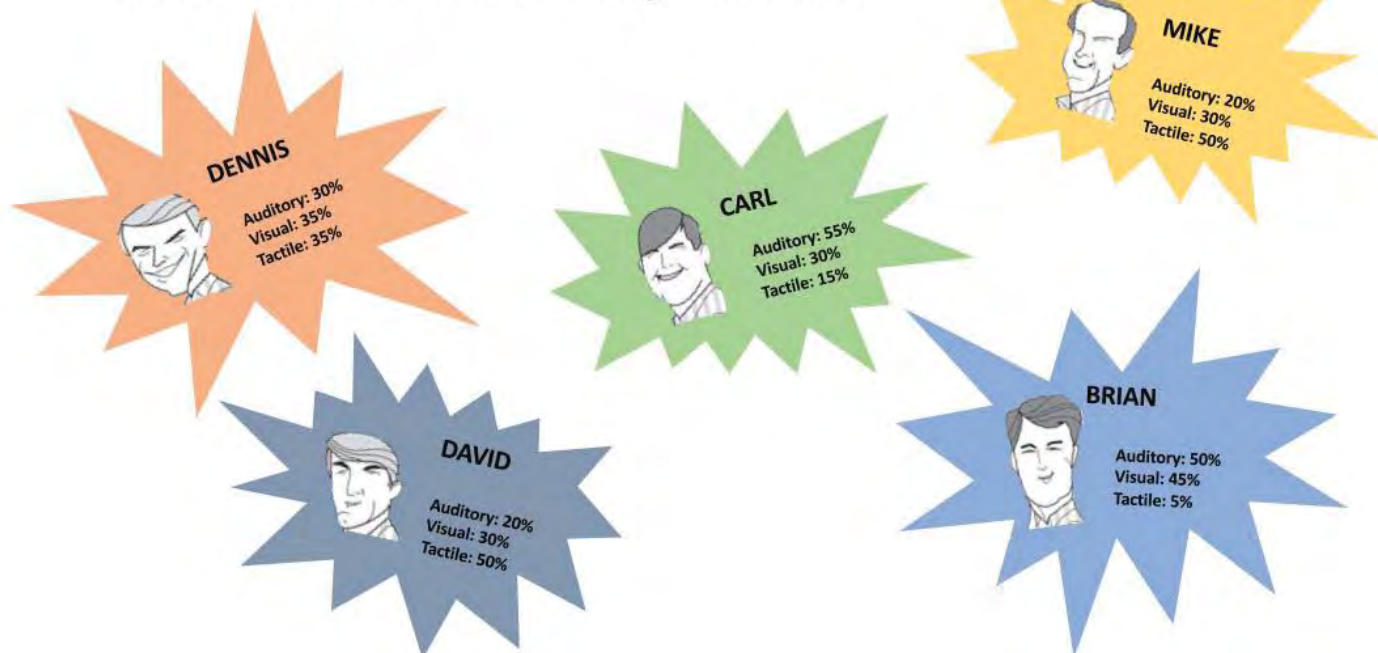
One of the students (David) suffers from Severe Language Disorder. All of the information about David's additional needs can be found in his Individual Learning Plan (ILP) below (APST 7.1):

Diagnosis: *Severe Language Disorder*

Interests: Dancing and singing. Production Main Lead Role, House Captain 2013

Adjustment: ☒Yes ☐No e.g. extra instruction, breaking tasks down, study line
Modification: ☐Yes ☒ NO
Special Provision: - ☒*Yes* ☐ *No*
Allowing the student extra time to complete the task, using technology to undertake assessments tasks e.g. Audio tasks. Rest breaks in examinations.

Modification permission: ☐Yes ☒No	☐Withdrawal ☐Literacy ☒Numeracy ☐Aboriginal ☐Study Line		Homework – ☒Yes ☐ Reduce ☐No	Monitored by: ☒Wellbeing ☒Student Services
Strengths & Important Information: 1. David* is quiet and reserved in nature, however, he is becoming more confident and has good friendships. 2. Needs extra time to process information and at times needs step by step instructions. 3. May at times require some adjustment of assessments tasks. 4. David* can get distracted if sitting with friends in class.	Academic Information	AusVels: June 2014 English:– At standard, low level Maths: Futures Year 10 Program		
	Sensory Issues	☐Tactile ☐Auditory ☐Visual ☐Taste ☐Smell ☐Balance and Muscle Movement		
	Processing Issues	☐Working Memory ☒Processing Speed ☐Expressive Language ☒Receptive Language ☐Visual Processing ☒Auditory Processing		
	Cognitive Assessment	☐Average ☐Low Average (slow learner) ☐Significantly Below Average ☐Gifted		
	Language Assessment	☐Average ☐Low Average ☒Significantly Below Average		
	Favoured Learning Profile	☐Independent ☒Group/peer ☐Adult support ☐Self orientation ☒Combination		
	Focus	☒Easily Distracted ☐Movement Seeking ☐Impulsive ☐Poor Concentration		
	Learning Preference	☐Auditory ☒Visual ☐Kinaesthetic		

Behavioural Warning Signs: David* may fall under the radar if left unchecked – apprehensive to take on new tasks.

KEY STRATEGIES FOR TEACHERS
1. Give step by step instructions – allow time for him to process the information before moving onto the next step.
2. Break tasks down to manageable sections.
3. Some modification of tasks will be required – he works slowly compared to his peers.
4. Can lack confidence when completing tasks and may need positive reinforcement and praise to keep building his confidence.

- What are the factors affecting learning for those with a disability?
    - As demonstrated by both his ILP and his response to the 'how students learn' quiz (refer page 4) it is very evident that David is a tactile and visual learner who requires very specific, broken down instructions.
- What do you know about their level of learning and prior knowledge?
    - David was one of two students in The Beat Boys who couldn't read any music at the beginning of the year. Given this is the foundation for all music theory knowledge, David really struggled to catch up throughout the year, despite all attempts to teach the material in varied ways.
- What modification to the physical environment or the learning plan or the content will you make so the learning is accessible to this learner (APST 1.5, 1.6)?
    - More visual cues were placed throughout the classroom and David was often shown tasks in a more practical way than others to solidify his learning. Unfortunately, as the room was often packed up to be used as a stage or a catering space, this meant visual cues at the front and side of the room had to be taken down on many occasions so the space was not particularly practical as a classroom.
- How will you make sure they are included in activities and can participate in learning (APST 2.5, 3.4)?
    - The idea for peer learning/teaching as the approach for my VIT inquiry question partly came about to support David in a fun way that involved and could benefit everyone. The Beat Boys were all advised to create tasks/games/quizzes that increased learning and tested their knowledge in an informal and enjoyable setting. Given these tasks weren't designed to be focused on heavy writing or densely instructional material, David was absolutely able to be included in activities. It was an opportunity to demonstrate to each other how they learn best and how they think the material can be taught in an interesting and engaging way.

Further to David's additional needs, The Beat Boys completed a questionnaire about 'How Students Learn' to identify how I could best cater to their individual needs (APST 1.2). Results from this survey were:

How do The Beat Boys learn?

DENNIS
Auditory: 30%
Visual: 35%
Tactile: 35%

MIKE
Auditory: 20%
Visual: 30%
Tactile: 50%

CARL
Auditory: 55%
Visual: 30%
Tactile: 15%

DAVID
Auditory: 20%
Visual: 30%
Tactile: 50%

BRIAN
Auditory: 50%
Visual: 45%
Tactile: 5%

What does this mean for The Beat Boys?

- Auditory – learning by hearing and/or listening. The average of auditory learners in the Beat Boys is 35%.
- Visual – learning by reading and/or seeing pictures. The average of visual learners in the Beat Boys is 34%.
- Tactile – learning by touching and/or doing. The average of tactile learners in the Beat Boys is 31%.

The above data, both individual and group averages, show that whilst all students are individually very different in their learning styles, as a group The Beat Boys average out very similarly across auditory, visual and tactile learning. This demonstrates the need to accommodate all styles of learning equally for these students as a group and differentiate their learning accordingly (APST 3.2).

1c. Context for the program of learning

My program of learning (including reference to literacy and numeracy)

The VCAA VCE Music Performance Study Design provided the context for my program of learning, with a focus on Area of Study 3 (APST 2.1, 2.3, 7.1, 7.2).

Unit 4: Music Performance

In this unit students refine their ability to present convincing performances of group and solo works. Students select group and solo works that complement works selected in Unit 3. They further develop and refine instrumental and performance techniques that enable them to expressively shape their performance and communicate their understanding of the music style of each work. Students continue to develop skills in aural perception and comprehension, transcription, theory, analysis and unprepared performance. Students continue to study ways in which Australian performers interpret works that have been created since 1910 by Australian composers/songwriters.

AREA OF STUDY 3

Musicianship

In this area of study students consolidate knowledge and skills developed in Unit 3 Outcome 3. Students continue systematic work to develop skills in theory, aural comprehension and analysis. They further develop and refine their ability to identify, recognise, notate and transcribe short music excerpts, as well as to re-create short sections of music by singing, humming and/or playing. Students practise and refine skills in notating music by hand. They develop a more sophisticated understanding of ways in which expressive elements of music can be interpreted in music works. They apply this knowledge to their analysis of ways in which Australian performers have interpreted works by Australian composers/songwriters created after 1910.

Outcome 3

On completion of this unit the student should be able to identify, re-create, notate and transcribe short excerpts of music, and analyse the interpretation of expressive elements of music in pre-recorded works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge
This knowledge includes:
- a system to assist the singing of scales, intervals, chords, melodic phrases, rhythmic phrases and diatonic chord progressions
- music notation conventions including:
  - pitch identification in treble and bass clefs, key signatures, accidentals and chord symbols
  - rhythmic notation of semibreve, minim, crotchet, quaver, semi-quaver and associated rests, simple and compound time signatures, bar lines, rhythmic grouping and beaming
- music terminology and language to identify, describe and discuss the interpretation of expressive elements of music

Pitch (melody and harmony)

- scales/modes:
    - naming conventions used to identify scale degrees
    - concepts of tonality, key and modality
    - sound and intervallic structure of ascending and descending forms of the major, natural minor, harmonic minor, melodic minor, major (do) pentatonic, minor (la) pentatonic, blues (minor pentatonic plus flat 5) scales, and dorian and mixolydian modes
- intervals:
    - naming conventions used to identify size and quality of intervals
    - sound and structure of ascending and descending major, minor, perfect, diminished and augmented intervals within the compass of one octave, presented aurally, in isolation and in melodic contexts
- chords:
    - sound and intervallic structure of major, minor, augmented and diminished triads, suspended 4th chords, major 7th, minor 7th, dominant 7th, half diminished/minor 7 flat 5 and diminished 7th chords
- diatonic harmony:
    - naming conventions used to identify quality and diatonic function of chords within a key
    - sound, structure and function of
        - tonic (I major), supertonic (ii minor), mediant (iii minor), sub-dominant (IV major), dominant (V major), sub-mediant (vi minor) and leading note (vii diminished) triads in a major key
        - tonic (i minor), supertonic (ii diminished), mediant (III augmented), sub-dominant (iv minor), dominant (V major), sub-mediant (VI major) and leading note (vii diminished) triads in a minor key where the basis for chord building is the harmonic minor scale
        - scale tone 7th chords in major keys (I major 7th, ii minor 7th, iii minor 7th, IV major 7th, V dominant 7th, vi minor 7th, vii half-diminished/minor 7 flat 5)
        - scale tone 7th chords in minor keys where the basis for chord building is the harmonic minor scale, excluding 7th chords built on the first and third degrees, (ii half-diminished/minor 7 flat 5, iv minor 7th, V dominant 7th, VI major 7th, vii diminished 7th)
    - strategies to identify and notate diatonic, root position chord progressions in major keys and minor keys where the basis for chord building is the harmonic minor scale

Duration (pulse, beat, meter, rhythm)

- naming conventions used to identify rhythmic values
- conventions of rhythmic notation including grouping and beaming
- organisation, value and subdivision of beat and pulse in simple and compound duple, triple and quadruple meters and asymmetric meters with 5 pulses per bar
- strategies to identify and notate simple and compound rhythm patterns

Interpretation

- strategies to analyse ways that expressive outcomes in the performance of music works are realised including:
    - idiomatic qualities and variations of instrumental tone colour
    - ways in which instrumental voices blend to create tone colour
    - the relative balance of different music parts/lines
    - the structural and expressive roles of instrumental voices within the texture of the work
    - use of articulation, ornamentation/embellishment (melodic, harmonic and rhythmic), dynamic range and shape, phrasing and tempo choices
- strategies to identify and analyse interpretive decisions that are evident in pre-recorded performances by Australians of works created after 1910 by Australian composers/songwriters.

The Beat Boys are continually developing their literacy and numeracy skills through a variety of ways in VCE Music Performance Unit 4, including the following examples (APST 2.5):

- Literacy: written responses to music analysis using technical language, reading and interpreting both music notation and various music questions, comprehension
- Numeracy: in outcome 3 (music theory) students do a lot of work with numbers and patterns, whether it be counting the beat while clapping a rhythm, recognising and replaying notes of various durations. For example, refer to the below table to see how both scales and diatonic harmony are demonstrated to students in their music workbooks.

SCALES:

	Scale	Scale Degrees	Order of Tones & Semitones
1	major	1, 2, 3, 4, 5, 6, 7, 8	T - T - S - T - T - T - S
2	mixolydian mode	1, 2, 3, 4, 5, 6, $\flat$7, 8	T - T - S - T - T - S - T
3	major pentatonic	1, 2, 3, 5, 6, 8	T - T - T1/2 - T - T1/2
4	aeolian mode	1, 2, $\flat$3, 4, 5, $\flat$6, $\flat$7, 8	T - S - T - T - S - T - T
5	minor pentatonic	1, $\flat$3, 4, 5, $\flat$7, 8	T1/2 - T - T - T1/2 - T
6	blues scale	1, $\flat$3, 4, $\flat$5, 5, $\flat$7, 8	T1/2 - T - S - S - T1/2 - T
7	harmonic minor	1, 2, $\flat$3, 4, 5, $\flat$6, 7, 8	T - S - T - T - S - T1/2 - T
8	melodic minor	1, 2, $\flat$3, 4, 5, 6, 7, 8	T - S - T - T - T - T - S
	The notes in this scale are different when descending.	8, $\flat$7, $\flat$6, 5, 4, $\flat$3, 2, 1	T - T - S - T - T - S - T
9	dorian mode	1, 2, $\flat$3, 4, 5, 6, $\flat$7, 8	T - S - T - T - T - S - T

DIATONIC HARMONY:

MAJOR	1	2	3	4	5	6	7
scale degree name	tonic	super tonic	mediant	sub-dominant	dominant	sub-mediant	leading note
triad	I	ii	iii	IV	V	vi	vii dim
7th chord	I maj7	ii min7	iii min7	IV maj7	V7	vi min7	vii half dim

I maj7	ii min7	iii min7	IV maj7	V7	vi min7	vii half dim
D maj7	E min7	F# min7	G maj7	A7	B min7	C# half dim

Music really is like another language – there are many difference conventions and theories to learn at all levels of music studies.

1d. My evidence of prior knowledge of learners

The Beat Boys all completed an 'introductory test' at the beginning of the school year so I was able to gauge where each of them were at. This was vital to my role being new to the school and the subject (and a graduate teacher).

Beginning of the year:

Students completed a music theory test (no aural component included) at the beginning of the year to give me an indication of where their prior knowledge

sat in conjunction with the Study Design and their fellow Beat Boys (APST 5.1). The results were as follows:

	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12		
	Note table	Time sig & bar lines	Note values	Notation - Bass	Tones/ semitones	Note names & piano	Ledger line notes	Draw keyboard	Scales	Inter -vals	Chords	Rhythm		
TOTAL AVAILABLE	15	9	6	4	6	10	6	13	8	12	10	10	109	%
Carl	11	6	4	3	5	10	4	13	3	4.5	8.5	5	77	70.64
Brian	13	6	5	3	4	10	2	13	1.5	6	6.5	4.5	74.5	68.35
David	0	0	0	0	0	0	0	0	0	4.5	0	0	4.5	4.13
Mike	4.5	0	0	0	0	1	0	13	0	6.5	0	1	26	23.85
Dennis	13	8.5	6	4	5	10	4	13	5.5	10.5	8	6	93.5	85.78
												AVERAGES	55.1	50.55

The test (attached below) was a very basic test and was based on their required knowledge for VCE Music Performance Units 1 & 2 which they all completed

in 2015. There were some very simple, fundamental questions included on this test which a couple of the students weren't able to complete, raising some

concern and demonstrating the extremely vast knowledge and abilities of this small group of five.

Write the notes of the following scales, ascending.

⇨ D major pentatonic

⇨ D minor pentatonic

⇨ D blues scale

⇨ B harmonic minor

⇨ G natural minor

⇨ Bb major

⇨ G harmonic minor

⇨ B melodic minor

Write these augmented and diminished intervals.

dim 5th   Aug 4th   Aug 4th   dim 5th

Name these intervals in the treble clef.

Write these intervals in the bass clef.

Maj 6th   min 3rd   Maj 6th   Perf Octave

Fill in the gaps in this table.

note	note name	note value	equivalent rest
𝅗𝅥			
	quarter note/crotchet		
		1/2 a beat	
𝅘𝅥𝅮			

Add time signatures and bar lines to the following.

Complete these bars with 1 note.

3c.

3d.

How many quavers in a dotted crotchet? _____

How many semiquavers in a semibreve? _____

Write the following **major** chords. Do not use a key signature.   Also write the notes underneath (ie. C E G)

B♭ major   D major

Write the following **minor** chords. Do not use a key signature.   Also write the notes underneath

B minor   D minor

Write the following **augmented** chords.   Also write the notes underneath

G aug   D aug

Write the following **diminished** chords.   Also write the notes underneath

E dim   A dim

Write the following **dominant 7th** chords.   Also write the notes underneath

G7   F7

Answer the following questions relating to rhythm.

Allegro deciso

Berlioz

a.   How many full bars are there in the excerpt?

b.   How many sets of triplets are there?

c.   Correct Bar 4 by adding a rest.

d.   Name the rhythmic feature at the very beginning of the piece?

e.   How do the first two notes relate to the last bar? _____

f.   Identify the error in Bar 2? _____

g.   Identify the error in Bar 12? _____

h.   What is the beat value of the 2nd note in Bar 11? _____

i.   Name the note values of the 2nd and 3rd notes in Bar 3? _____
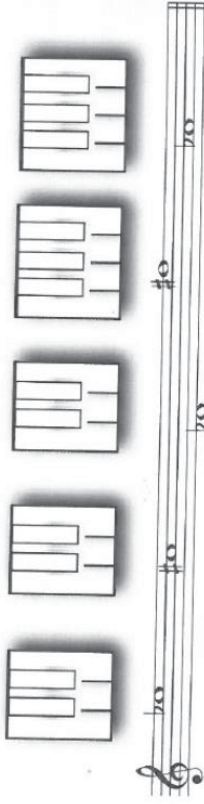
j.   How many beats are these notes worth each? _____

Name the following bass clef notes.

Tones or semitones? Answer 'T' or 'S' to the following questions.

C to C is a _____   Bb to C is a _____

F to G is a _____   F# to G is a _____

E to F is a _____   B to C# is a _____

Name the following notes and shade the corresponding black piano keys.

Write these ledger line notes.

G above   G below

D above   F below

Draw a keyboard including keys from C to the C above (one octave).

Beginning of VIT Inquiry (7 months later):

7 months after I started teaching The Beat Boys, and as the beginning of my VIT Inquiry, I had them complete two musicianship tests using music software programs Musition (written component of music theory) and Auralia (listening component of music theory). At this stage in the year, students received the following results, showing a vast improvement in their capabilities across the board:

Auralia:

Test Results
Final Scores

Report selections

Class:	VCE Music Performance 3/4	Results from:	Regular only
User:	All	Attempt:	Latest
Test:	Benchmark Test	Course:	
Date range:	All	Percentage:	All

CLASS VCE Music Performance 3/4

Test Name Benchmark Test

Student	Attempt	Time (m:ss)	Start	Finish	Question Score			Detailed Score		
					Score	Marks	%	Score	Marks	%
	1 - COMPLETED	6:07	26/08/2016	26/08/2016	2 / 25	2 / 79	2.53	6 / 99	9 / 79	11.39
	1 - COMPLETED	12:36	26/08/2016	26/08/2016	5 / 25	5 / 79	6.33	25 / 129	16 / 79	20.25
	1 - COMPLETED	17:14	26/08/2016	26/08/2016	14 / 25	23 / 79	29.11	70 / 104	45 / 79	56.96
	1 - COMPLETED	29:26	26/08/2016	26/08/2016	11 / 25	11 / 79	13.92	38 / 117	30 / 79	37.97
	1 - COMPLETED	35:10	26/08/2016	26/08/2016	11 / 25	11 / 79	13.92	46 / 111	33 / 79	41.77
Average per user for this class		20:06					13.16			33.67

Musition:

Test Results
Final Scores

CLASS   VCE Music Performance 3/4

Test Name   Benchmark Test

Student	Attempt	Time (m:ss)	Start	Finish	Question Score			Detailed Score		
					Score	Marks	%	Score	Marks	%
	1 - COMPLETED	10:10	25/08/2016	25/08/2016	3 / 26	3 / 26	11.54	5 / 66	3 / 26	11.54
	1 - COMPLETED	6:24	25/08/2016	25/08/2016	10 / 26	10 / 26	38.46	26 / 57	13 / 26	50.00
	1 - COMPLETED	22:26	25/08/2016	25/08/2016	19 / 26	19 / 26	73.08	52 / 59	20 / 26	76.92
	1 - COMPLETED	27:11	25/08/2016	25/08/2016	19 / 26	19 / 26	73.08	57 / 66	20 / 26	76.92
	1 - COMPLETED	22:26	25/08/2016	25/08/2016	14 / 26	14 / 26	53.85	30 / 64	15 / 26	57.69
Average per user for this class		17:43					50.00			54.61

The above results demonstrate to us that the beginning of the year tests were accurate in indicating where students ranked among their peers, a ranking which has more or less remained the same throughout the year, with two of the high level students being very close to each other in their results.

1e. Learning outcomes for the program of learning

My plan for learners who need extension beyond the general learning outcomes and learners who needs support or modification of teaching strategies to meet the learning outcomes is to encourage them to 'own' their learning and give them an opportunity to teach their peers in a way which demonstrates how they learn best and how they absorb information. This inquiry approach caters to students of all abilities. It also allows and promotes creativity in a creative subject.

The outcomes for this program of learning are (APST 3.1, 3.3):
- Giving students the opportunity to improve their critical thinking and problem-solving skills through peer teaching and learning
- All students have the opportunity to create something unique and suitable to their personal learning style
- Each student is able to master at least two assigned topics for presentation
- Students remain engaged throughout classes and enjoy this revision approach
- Students develop their presentation skills – skills which are commensurate to that of performance skills which are obviously very important to VCE Music Performance
- Intellectual, social and personal growth
- Increased self-esteem as a result of mastering their given topics
- For students to create presentations that further develop the knowledge and skills or reiterate prior knowledge of their peers

SECTION 2 – THE INQUIRY QUESTION

(APST Standards 1.1, 1.2, 1.3, 1.5, 1.6, 2.5, 2.6, 4.4, 5.1, 6.1, 6.2, 6.3, 7.4)

2a. The inquiry question

My inquiry question and how it relates to improved learning

How can I engage a small senior musicianship class during their revision phase to benefit their learning and improve on their prior knowledge/skills?

At this stage in the school year, The Beat Boys are very focussed on their upcoming performance exams which attribute 50 of their overall marks for Unit 3/4. Understandably, students are wanting to get as much rehearsal time in for their performance and their feedback indicates they want to spend time working on their musicianship outcome as the exam nears (but realistically they'd probably just rather be finished and be on a '<u>surfin safari'</u>). Of course, it's imperative that students keep working on this outcome which attributes 20 marks to their overall mark for Unit 3/4 so I wanted to come up with something interesting and enjoyable for them all. Well why should I decide what is '<u>fun, fun, fun'</u> for the students when they could make it for themselves and each other ((APST 1.1)? There is a lot of research and evidence that supports peer teaching/learning which is what led me to this idea and the basis for my inquiry. Whilst this idea for peer learning/teaching on this occasion isn't designed for students to learn new material, it's an opportunity for students to learn and/or maintain information in different, interesting ways which could have all or some of the following benefits (APST 1.5, 1.6):

- Improve on their existing knowledge
- Solidifying their knowledge of a topic by having to 'master' it and 'teach' it to their peers
- Maintaining their existing knowledge through engaging activities and presentations
- Create activities that they best respond to and grasp the content of personally, whether it be visual, auditory or tactile

2b. Professional learning

When I've observed the teaching practice of others (at least one observation)

OBSERVATION #1

Date: 6 September 2016

Who and what I observed: Teacher C – Unit 2 English

What I saw/heard/experienced: I saw a teacher who was so passionate about teaching English and whose students greatly respected her and enjoyed her teaching (APST 6.2). Students were quizzed as soon as they came into class which engaged them straight away – some of the questions were asked by Teacher C and others the students made up on the spot to quiz their peers (with teacher guidance). Following the quiz, students were given an outline for the lesson which was really well structured. Teacher C also checked at the beginning of each task that everyone was clear on what they had to do, giving them an opportunity to clarify anything. At a couple of point throughout the lesson, both Teacher C and individual students had their laptops projected onto the whiteboard where they could annotate what was being shown. Students were given the opportunity to get up and move about the classroom on a few occasions which reinvigorated their desire to actively participate in tasks. At the end of the class students were given an opportunity to practice their writing with the skills they learnt throughout the lesson. There was one student who was very unsure of how to approach this task and become very distressed and upset about it. Teacher C was incredibly supportive and went through the task with her which you could see brought relief to her and assisted her in commencing the introduction (APST 1.2, 2.5).

Students were given fantastic, constructive feedback along the way, throughout each activity. Each activity was finished with 'answers'/discussion and feedback and tips for useful ways students can use them in their own writing (APST 1.5, 5.1, 6.4). This made all tasks very relevant and practical.

The resources that were used throughout the lesson included:
- Whiteboard
- Handouts
- Laptops
- OneNote
- Projector

What I learnt: Quizzing students as soon as they came into class not only engaged them straight away but really settled them down after the lunch break. It was also a great tool and opportunity to mark the roll and tend to any other small admin tasks. It was evident that by having such a great relationship with her students, those who are sometimes disengaged in classes were very interested and enthused. It also meant that although some students were talking amongst themselves, almost (if not) all of them were having discussions about the topic and task at hand. By giving the students an outline of the class after the introductory activity, students know what to expect and had clear goals for the class and were able to manage expectations. There was a lot of use around resources that would've been particularly useful in the music class, including the annotation of digital documents projected onto the whiteboard, which are not an option in the Music classroom due to restrictions with the facilities. With Teacher C's great rapport with these students, they didn't abuse the flexibility she gave them and they assisted each other at every opportunity they had, highlighting the importance and value or peer teaching and learning.

How does this help me address my inquiry: This class was a great example of how students can really support each other and assist in one another's learning when given the opportunity in a supportive and encouraging environment that's facilitated by a very knowledgeable and well-respected teacher. These are the sorts of tools that I believe teenagers need for their future, in both education and careers, which was part of what prompted my inquiry.

OBSERVATION #2

Date: 8 September 2016

Who and what I observed: Teacher D – Unit 4 Psychology

What I saw/heard/experienced: My second observation also commenced with the teacher advising students of the plan for the lesson, automatically setting those clear expectations and goals around what students should achieve in the double period. Alana was prepared before students arrived in class with a powerpoint on the screen with lots of great visual cues and interesting pictures. Similarly to my first observation, this teacher also spent the first part of the class quizzing students, though this time for revision on what they'd learnt in the last class on phobias. Following this revision, there was a lot of initial discussion amongst the whole class about the new ideas they were starting to explore. This was a very informal approach to learning/teaching the content and seemed to really teach them new content, though they may not have realised this at the time. Throughout the lesson there were also a number of anecdotes used which made the content much more relevant to the students and appeared to support their learning of theoretical concepts. As students were to complete various tasks, Teacher D was able to recognise when students were finishing the assigned tasks due to the noise levels and distractions amongst peers and was therefore able to move onto more content and further tasks. Shortly after halfway through the lesson the class went on to watch a few short videos to support their discussion about phobias before breaking out into small groups to work on their final task. At the end of the lesson the teacher recapped with the students and informed them of what they'll be doing in the next class.

The resources that were used throughout the lesson included:
- Whiteboard
- Powerpoint
- Worksheets
- Video clips on laptop

What I learnt: Starting with a quiz to revise the last lesson was a good way to recap what the students learnt most recently in a fun and engaging way. Once again, the more casual type of environment for students was very effective but must be credited to the great rapport the teacher has with their students. By this point in my observations, it is reiterating to me that you can certainly have a more flexible and casual learning and teaching environment with great results. This double period also had students getting up and moving about

the room to keep them engaged and re-energise them about halfway through the lesson. There was a lot of variety in this lesson, demonstrating that you can keep students on task by moving around and/or mixing up the resources used to support theoretical content.

How does this help me address my inquiry: Combined with the first observation, it became evident that starting the lesson off with some sort of quiz was a really effective method of revision and a little competition was very motivating to the students, as is usually the case. Although in this case it was facilitated by the teacher rather than the students, it certainly gave me an idea for some of the classes during my inquiry. This lesson also highlighted the importance of variety in content and/or use of resources to keep things fresh.

OBSERVATION #3

Date: 13 September 2016

Who and what I observed: Teacher B – Unit 2 Drama

What I saw/heard/experienced: This is a very disruptive and 'energetic' class and by far the most disruptive I've witnessed during my observations. Teacher B is very good at strategising ways to keep students focussed and on task. Initially she had to ask students to stop eating during class and to go and get pen and paper (despite the fact she'd reminded them in the previous lesson to bring it today) and then it took about five minutes to settle them down (this class being straight after lunch), spending some time on a couple of mindfulness tasks for students to get into their own spaces. Once settled, Teacher B discussed some theory fundamentals with students about how to make a solo come to life, and then discussed and reflected upon what they'd done towards this task so far over the last month. This was a great opportunity to recap some of the key points and milestones that students should've reached by now in preparing for their performance assessment. At this point students were also advised that they need to come back from holidays with a working script, which clearly outlined the expectations and key dates for submission of this assessment task.

Once students were settled, in their own space and the couple of admin matters had been sorted, Teacher B started them off with a focus and grounding activity – rocket write in silence. This was a brilliant way to stimulate the students and get them working really productively on the task at hand. They weren't distracted during this time period and most of them appeared to write some really useful material. Students were asked to spend ten minutes writing the story of their characters, with Teacher B wandering around the room, giving guidance when necessary and separating any disruptive and distracted students. Throughout this time

the students were very focussed and worked productively and quietly. Once they completed this task they filtered through it for anything in their writing that they could use for the solo performance piece they had to devise.

Following this quiet and intense writing session, students got up and played a game directed by Teacher B which had them moving about the room and constantly surrounding themselves with different people, giving them the opportunity to share their thoughts and ideas with a variety of people in a setting that wasn't to the whole class. After this activity moving around the classroom, students had another individual writing task before putting that writing task into action/movement. Once their action/movement was crafted, they got into small groups to perform to each other and critique, seeking peer feedback.

The resources that were used throughout the lesson included:

- Paper (students)
- Pens (students)

What I learnt: It was a relief to see that it isn't just the music students who forget to bring the required resources to class and thinking that it's always going to be 'prac time'. I imagine that many teachers have the same difficulties with students bringing the correct books and other items to each class and that it's not just performing arts students. It was very evident that students come to drama ready to work, learn and enjoy themselves. Teacher B is a very motivating teacher and has a great rapport with the students. She is very highly looked upon by the students and works tirelessly to ensure students are working together and supporting each other. The game, directed by Teacher B, in the middle of the lesson was a great one to get students' energy levels back up and boost their enthusiasm for the task, getting them away from their usual friendship groups within the class (APST 6.1). As evidenced by my three observations, I've learnt just how important it is to create engaging and diverse lessons where students of all learning styles are catered for.

How does this help me address my inquiry: This really demonstrated the value of peer feedback, particularly in a performing arts environment. There were many great opportunities here to have students step outside of their comfort zone and either talk to and/or perform form people they may not usually do so with/to. These are more useful tools that students as teenagers can learn from and take with them throughout life. The performing arts are all about stepping outside your comfort zone and pushing the boundaries to create something wonderful and engaging for an audience, as well as building your self-confidence and performance skills, physically, emotionally and spiritually.

PROFESSIONAL CONVERSATION #1

Date: 21 July 2016

Who I talked with: Teacher B

What I learnt: Teacher B and I discussed at length my thoughts about the VIT inquiry and how I was going to approach it. We discussed many environmental factors that contribute to my inquiry and how they might influence my approach. There were many things we discussed that resulted in clarification of my approach, including:

- Some suggestions on activities and engaging the students
- How my action plan could best be executed?
- Considerations with regards to teaching and learning strategies
- Various terminology to ponder
- Students' academic backgrounds and how they learn best
- The benefits and opportunities for students that cater to all learning styles

How this helped me address my inquiry: This discussion really clarified and cemented my action plan, forcing me to think about how to best cater to everyone's needs in such a diverse class. It made me think about my resources and craft a plan that could be best executed with the limitations of the music classroom. In discussing students' backgrounds and learning styles I was able to fine tune the idea of students creating 'lessons' for each other, something I was particularly passionate about doing right from the beginning.

PROFESSIONAL CONVERSATION #2

Date: 6 September 2016

Who I talked with: Teacher C

What I learnt: I spoke with Teacher C at length following her Unit 2 English class that I observed. She explained to me that this class were really supportive of each other and assisted one another at every opportunity they had. She went on to outline a couple of boys that were really good friends – one of whom was very good at English and the other who was a little unmotivated. She said that throwing a little bit of competition between the two for various questions and tasks really encouraged them to both step up and as a result, both of their marks improved significantly. This was a great way to motivate both students and ensure they learn from each other and both continue to work hard at success. Whilst a bit of competition is certainly not always a motivator for everyone, it was extremely beneficial for these two students. This was another example of how well she knows her students. We also went on to discuss a few students who had issues getting started and motivated for today's final task (and tasks in previous classes) and how she approaches that. We discussed the potential lack of confidence in their ability when actually, the majority of those students did great work, they just didn't know how to get started or believe that they were capable of completing the task at first. We discussed that when they were struggling, the person sitting beside each of these people did everything they could to encourage them and help them get started.

How this helped me address my inquiry: This conversation demonstrated to me the influence that peers can have on each other and the importance of that encouraging and nurturing environment. Having students work amongst themselves in small groups really helps develop their problem solving and critical thinking skills and they are a really important component to my inquiry.

Other professional learning I undertook to support my learnings in relation to my question for inquiry (including PD in relation to my learners with disabilities) (APST 6.2, 6.4)

- Article: http://www.bulletproofmusician.com/productive-failure-how-strategic-failure-in-the-short-term-can-lead-to-greater-success-and-learning-down-the-road/ This article was a big inspiration for my teaching approach throughout the year, so naturally formed part of the basis of my Inquiry

- Journal Article: http://www98.griffith.edu.au/dspace/bitstream/handle/10072/43363/74878_1.pdf;sequence=1 This journal article was very inspiring in using peer learning and teaching as strategies to generate genuine understanding in learners and empowering students to deal with conflict, change and the need to adapt

- AMUSE (Association of Music Educators) 'Special Needs in Learning Education' PD: This PD session was a really great session on how to differentiate and create engaging and innovative tasks for students with additional needs

- VCASS (Victorian College of the Arts) PD visit: During this day-long visit to VCASS we sat in on a wide variety of musicianship classes, ranging from young secondary students at a low level to the older students at the highest level. This was a very informative day and it was really great to see how effective a more casual approach to classes can be and placing that trust in students and giving them more ownership of their learning

- Deborah Smith Music 'An Introduction to VCE Aural & Theory Lecture' PD: This workshop covered learning processes, curriculum suggestions, study approached and strategies for use when undertaking the analysis outcomes of VCE Music Performance

- University of Canberra Lessons 1, 2 & 3 in the Disability Standards for Education (Senior Secondary Schools) e-learning course: This e-learning course further developed my knowledge about disability in education and encouraged me to think about various situations and how to best cater to them in the classroom in considering all differentiation opportunities (APST 1.6)

SECTION 3 – THE ACTION PLAN

(APST Standards 1.1, 1.2, 1.3, 1.5, 1.6, 2.1, 2.2, 2.3, 2.5, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1, 4.2, 4.4, 4.5, 5.1, 5.2, 5.4, 6.2, 6.3, 6.4)

3a. The action plan

Documentation of:

- My action plan to address the learning outcomes arising from my question for inquiry, including timelines and activities

Prior to beginning VIT inquiry:

- Have The Beat Boys rank their knowledge of topics from the ones they feel most comfortable with (1) to those they feel least confident about (6). Topics to cover are:
  - o   Key signatures & scales
  - o   Intervals
  - o   Chords
  - o   Diatonic Harmony
  - o   Rhythmic transcription
  - o   Melodic transcription
- They are each then allocated two topics – one that they feel most confident with and one that they feel least confident with to give them the opportunity to further research and find creative ways to improve the knowledge of themselves and then how they could demonstrate that to their peers (APST 1.2, 1.3, 3.3)
- Allocate topics to students and advise them of the guidelines around the task (refer below email) (APST 2.1, 2.2, 2.3, 3.2, 3.5)

From: ████████████████████

Sent: Monday, 29 August 2016 9:54 AM

To: ████████████████████████████

Subject: PLEASE READ

Importance: High

Hi All,

Please come to class ready to present your assigned topics from this Thursday (although I assume you're all prepared anyway). Please send me through any resources/worksheets/activity instructions etc that you use on the day. Please read instructions carefully – each of you should be presenting for approximately 40 minutes in total over the next couple of weeks. I know this sounds like a long time but 2 x 20 minutes will fly with any activities/games etc.

A reminder that this is the order we will be presenting in:

- o Key signatures & scales
- o Intervals
- o Chords
- o Diatonic Harmony
- o Rhythmic transcription
- o Melodic transcription

Please let me know if you have any questions or concerns ASAP. This is something that's really important so please make sure you come to class prepared. If there's anything I can print/laminate etc for you please get it to me ASAP.

I am going to be away tomorrow for Sandhurst Arts on Show.. I would like ███████████ o fill you in on the revision class they attended on Sunday and I would like each and every one of you to sign up on Tuesday for ████████ revision course. ████████ will fill you in on the details. Aside from that you will have prac time.

Will be fun ☺

Thanks,

██████

From ████████████████

Sent: Tuesday, 12 July 2016 8:42 AM

To ████████████████████████████████████

Subject: Presentation of Topics

Hi All,

As discussed late last term (although some of you may not have been here), please find below the topics you are to present and the outline of the task. Remember that teaching each other is a great way to really think about what you are learning and why/how things work a particular way whilst mastering a specific area. You will have a small amount of class time over the next couple of weeks to prepare but please ensure you are working on this outside of class to ensure it's a fun learning opportunity for everyone.

Please see below and let me know of any questions, queries or concerns – and don't forget to have fun with it ☺

TASK:

- 20 minute 'class' to teach each other. If someone else has the same topic as you, you can choose to:
  - do it separately
  - work together and create one 40-minute class
  - work together to create 2 x 20 minute classes
  - Note: you will need to notify me which of the above option/s you choose for each of your topics
  - Note: Key signature & scales can work together as one topic, as can chords & chord progressions
- Be creative in how you choose to present (please include a minimum of 1 game/activity per 20 minutes)
- These will be presented in the following order:
  - Key signatures & scales
  - Intervals
  - Chords
  - Diatonic Harmony
  - Rhythmic transcription
  - Melodic transcription
- To do this successfully you need to master your topics ☺ These have been carefully chosen and hence, won't be changed.
- Please come prepared for your masterclass from Monday 1 August.
- Please let me know of any materials you need or I can help you find/create etc.

TOPICS:

- ▮ Intervals & key signatures
- ▮ - Rhythmic transcription & chords
- ▮ Intervals & rhythmic transcription
- ▮ Chord progressions & diatonic harmony
- ▮ - Melodic transcription & scales

Kind Regards,

▮▮▮▮▮

Lesson 1:

- Students to complete a benchmark test using software programs Musition and Auralia (APST 2.6)
- As these tasks will take vastly difference amounts of time, once completed students can have time finalising their presentations as well as practicing with the Quizlet Study Sets that the teacher and The Beat Boys all created (refer below example) (APST 4.1)
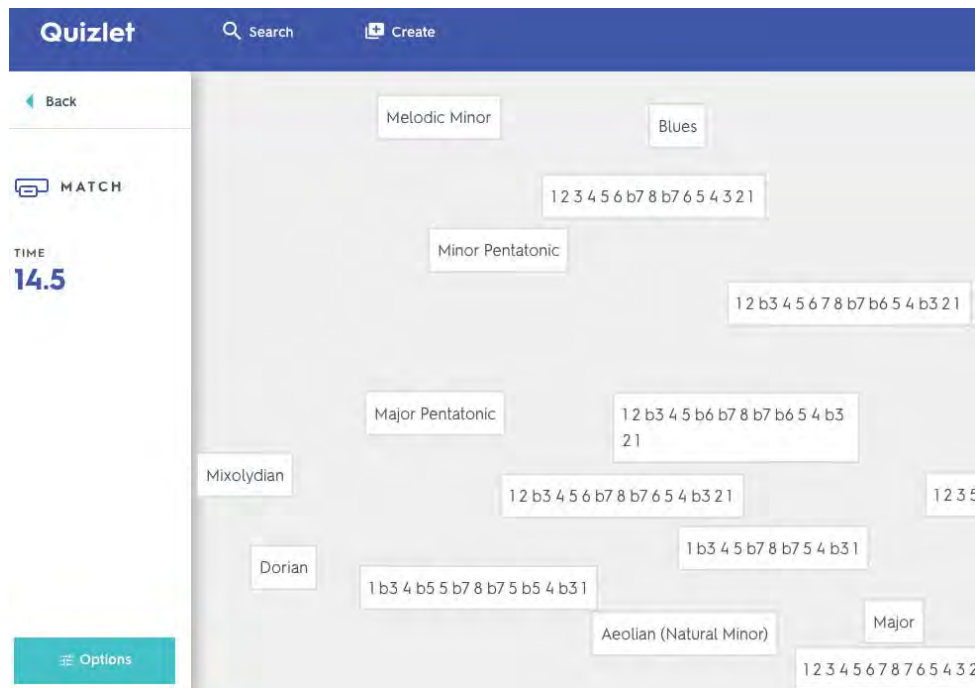
Lesson 2, 3 & 4 (APST 3.4, 4.2, 4.5, 5.2)**:**

VIT: Week 2 Lesson 1

Time	Activities	Resources
5 mins	**Introduction** • Discuss the significance of peer learning/teaching and how this revision time is a great time to do it	- Computer - Survey Monkey - Other (needs basis for each presentation)

30 mins	**Body**
	Activity (student lead):
	• Students to continue presentations in the following order:
	    ○ Key signatures & scales
	    ○ Intervals
	    ○ Chords
	    ○ Diatonic Harmony
	    ○ Rhythmic transcription
	    ○ Melodic transcription
	• Students to complete feedback surveys for each other after every presentation using Survey Monkey	

5 mins	**Conclusion** _Reflection:_ Discuss with students how we could alter and/or extend some of the activities to be beneficial in their individual studies	

- Discuss significance of peer teaching and learning and why this revision period is a beneficial time to complete it
- Start student presentations (as outlined in pre-VIT inquiry commencement email)

- The Beat Boys to complete feedback surveys for each other after every presentation using Survey Monkey (refer below Survey) (APST 3.5, 3.6)

Music Revision Presentations

* 1. Topic:

* 2. Date:

MM   DD   YYYY

Date / Time

3. Presenter:

* 4. How well do you think the presenter knew their content?

☆   ☆   ☆   ☆   ☆

5. How engaging did you find the presenter?

☆   ☆   ☆   ☆   ☆

* 6. On a scale of 1 - 5, how confident did you feel about this topic before this presentation?

| Very little / None | Not much | Moderate | Confident | Very confident |
| ○ | ○ | ○ | ○ | ○ |

* 7. On a scale of 1 - 5, how confident did you feel about this topic after this presentation?

| Very little / None | Not much | Moderate | Confident | Very confident |
| ○ | ○ | ○ | ○ | ○ |

* 8. What was your favourite part of the presentation?

* 9. What do you think could be improved for next time?

* 10. Overall, how would you rate the presentation?

☆   ☆   ☆   ☆   ☆   ☆   ☆   ☆   ☆   ☆

- Conclude the lesson by discussing each of the resources used today and how each student might be able to adapt them to create study tools that would be most beneficial to their individual learning (eg. How you could extend the task)

Lesson 5 (APST 1.5, 3.4, 4.2, 4.5):

VIT: Week 3 Lesson 2

Time	Activities	Resources
5 mins	**Introduction** • Complete a Kahoot quiz to revise previously learnt material • Outline today's class	- Computer - Projector - Kahoot - YouTube - Music Analysis eBook
40 mins	**Body** _Activity:_ • As a class, read through the pages of the eBook on blend and balance and complete early tasks as a group • Students to individually complete the Blend Identification activity (play clips through sound system using YouTube links in book) • Advise students of homework activities for this section of the book	
40 mins	_Activity:_ • As a class, read through the pages of the eBook on dynamics and complete early tasks as a group • Students to individually complete the first three exercises in the Dynamics Analysis Task • Discuss and look at examples of irony in dynamics and word painting • Advise students of homework activities for this section of the book	
5 mins	**Conclusion** • Recap the two topics (blend and balance and dynamics) and reiterate homework tasks for these sections	

- Complete quizzes using Kahoot to revise previously learnt material ('power quiz' – refer below example)

- Read through and complete Music Analysis e-Book tasks (listening using allocated YouTube clips), first as a group and then further questions individually following discussion of everyone's thoughts

Lesson 6 (APST 3.4, 3.6, 4.1, 4.2, 4.5, 5.1):

VIT: Week 3 Lesson 2

Time	Activities	Resources
5 mins	**Introduction** • Complete a Kahoot quiz to revise previously learnt material • Outline today's class – a short interval exercise followed by some techniques for rhythm and rhythmic dictation • Handout Deb Smith revision books	- Computer - Projector - Kahoot - Deb Smith revision books - Whiteboard - Appendices copies from Deb Smith level 3 book - YouTube
5 – 10 mins	**Body** *Activity:* • Interval singing: have students sing through an interval exercise while I play it on piano (C, C, perfect unison, C, D, major 2nd, C, E, major 3rd etc). Complete for ascending and descending starting on an A.	

70 – 75 minutes	*Activity:*
	• Rhythm
	  ○ Watch a rhythmic shorthand video for simple time
	  ○ Watch a rhythmic shorthand video for compound time
	  ○ Go through the rhythm pages from Deb Smith's revision booklets
	  ○ Handout copies of the Appendices
	  ○ Work through the rhythm sections of Deb Smith's Level 3 book, completing tasks as explained throughout
	  ○ Try some recognition activities as a group (eg. Just have students clap back the missing rhythm)
	  ○ Complete some recognition and transcription activities	

5 mins	**Conclusion** • Recap strategies and approaches for rhythmic exercises • Ensure students have completed and/or are going to complete the Auralia and Musition tests by the weekend (have pen and paper beside you)	

- Complete quizzes using Kahoot to revise previously learnt material ('power quiz')
- Interval singing activity to assist with inner hearing and melodic recognition/transcription
- Discuss some new and different approaches to rhythmic recognition/transcription than the ones we have previously used and complete tasks as explained throughout. Practice new method as a group before students individually completing some recognition and transcription activities
- Remind students that they need to complete the second Musition & Auralia tests as homework

- Learning outcomes modified for particular learners and reasons for this

This program doesn't need a lot of modifications for students with additional needs due to the flexibility of the task. Some examples of the few modifications that were made include (APST 1.2, 1.6):

- Not setting time restrictions on the Musition and Auralia programs to allow students to complete at their own pace
- Giving students with additional needs topics that they feel somewhat confident with as opposed to one that they are really not confident about to promote challenge and further learning. This allowed the student with additional needs to really focus on and further develop the areas they are more confident with. This is an approach to the subject that was discussed with the one additional needs student (David) and agreed upon during second semester to ease their concern about doing poorly at all topics, so instead wanted to really master the topics that they felt most comfortable about.
- Some assistance was given to the student with additional needs as opposed to the rest of the students who did it completely independently

- Specific learning resources, practices and activities I used to support learners, including those I used to meet individual learning needs

There were a variety of resources used to support learners of all styles and the task was created in order to be accessible to all students and give them creative control over their learning and how they could educate their fellow peers. The resources I used included:

- Kahoot
- Quizlet
- Musition
- Auralia
- Survey Monkey
- Music Analysis: Listening Beyond Hearing e-Book

Some resources that the students used for their presentations included:

- Websites with activities
- Powerpoint presentations
- Student-designed games
- Whiteboard
- Sound clips
- YouTube clips

Practices and activities that I used consistently throughout my inquiry as demonstrated in my lesson plans include:

- Advise students of the goals and outcomes for each lesson so they have clear objectives and can manage their expectations
- Ensuring that all students are clear on what their task is by discussing as a group how they might approach the question. This was a non-obvious way of catering to the student with additional needs and so they felt as though they weren't being pointed out as needing extra assistance, as that can make them feel uncomfortable resulting in them disengaging from the lesson.
- End each lesson revising what we'd covered in class to reaffirm that knowledge for everyone
- Starting each lesson with a 'power quiz' Kahoot in the middle lessons to create consistence and expectations around when they come to class, participation and getting them settled and engaged in the lesson

- Assessment tasks I used to assess learning and provide formative and summative feedback (APST 5.1, 5.4)

For summative assessment tasks I used Musition and Auralia software programs where I was able to create custom tests to best cater for the students' needs and to capture the data I required at the beginning and end of my VIT inquiry (refer below examples of the topics tested).

Auralia:

TEST Benchmark Test

Entry	Topic	Syllabus	Level	Questions	Plays	Secondary Plays	Time Minutes
1	Scales	VCE Music Performance	Unit 4	5	2	N/A	N/A
2	Interval Recognition	VCE Music Performance	Unit 4 - Static Intervals	3	3	N/A	N/A
3	Interval Recognition	VCE Music Performance	Unit 4 - Melodic Context	2	3	N/A	N/A
4	Chord Recognition	VCE Music Performance	Unit 4	5	2	N/A	N/A
5	Cadences	VCE Music Performance	Unit 4	4	2	N/A	N/A
6	Chord Progressions	VCE Music Performance	Unit 4	2	6	N/A	N/A
7	Melodic Dictation	VCE Music Performance	Unit 4	2	5	N/A	N/A
8	Rhythm Dictation	VCE Music Performance	Unit 4	2	5	N/A	N/A

Musition:

TEST Benchmark Test

Entry	Topic	Syllabus	Level	Questions	Plays	Secondary Plays	Time Minutes
1	Cadences	VCE Music Performance	Unit 4	3	N/A	N/A	N/A
2	Chords	VCE Music Performance	Unit 4	5	N/A	N/A	N/A
3	Diatonic Chords	VCE Music Performance	Unit 4	5	N/A	N/A	N/A
4	Intervals	VCE Music Performance	Unit 4	5	N/A	N/A	N/A
5	Scale Degrees	VCE Music Performance	Unit 4	3	N/A	N/A	N/A
6	Scales	VCE Music Performance	Unit 4	5	N/A	N/A	N/A

For formative feedback (and as previously mentioned) I gave verbal feedback after each presentation and we discussed as a class what was good about the presentation and how each student could adapt it to suit their own needs and extend themselves as necessary. During the analysis component of revision students were given verbal feedback from myself and each other before we read through feedback from an external author for the answers to each question. It wasn't until this point in the year that one of the students was able to actually commence writing a response to music analysis which is a component worth 20% of the end of year written exam.

- Where I have applied my new knowledge to my teaching practice

There was so much new knowledge and ideas from my observations, discussions and from my own learnings throughout the year that I was able to apply in my teaching practice, such as the importance of commencing with the outline of the lesson and ending with a summary of what was learnt. In reading more information about peer teaching and learning it is definitely something I will endeavor to use more in the future and something I believe all students gain so much from. At the younger levels it may be more suitable as small group tasks but at this senior level and with such a small class it was a great opportunity. I always knew what kind of teacher I wanted to be but coming in here and witnessing other teachers really reinforced to me the importance of having good relationships with your students so they respect you, complete their work and strive to achieve highly, but also feel comfortable enough to discuss any questions or concerns they may have. I still believe these relationships are absolutely fundamental to being a good teacher, particularly at this teenage age when students are going through so much change and are under so much pressure at school and perhaps personally as well.

SECTION 4 – IMPLEMENTING YOUR ACTION PLAN

(APST Standards 1.1, 1.3, 1.6, 2.1, 2.3, 2.5, 2.6, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.2, 4.4, 4.5, 5.1, 5.2, 5.4, 5.5, 6.2, 6.3, 6.4, 7.1, 7.2, 7.3, 7.4)

4a. Providing feedback on the action plan

Based on at least three visits. You may record these separately or consolidate them into one entry (APST 1.1, 1.6, 2.1, 2.6, 3.2, 3.4, 3.5, 4.1, 4.4, 5.2).

Mentor colleague visits – dates: 8, 9 & 13 September

Signature (mentor): Teacher B

Summary of discussion and actions arising:

████████ Teacher
████████ Observing
Unit 3/4 Music
Focus of lesson- peer teaching for exam revision

Good opening contextualizing of the lesson- you encouraged ownership and explained why the students were doing what they were doing.

You also outlined what they would be doing in the lead up to the exam and relevance to their own work. You have a relaxed and easy presence with the students. Good voice ☺

You encouraged them to consider how to extend what they hear today into their own revision.

████ gave powerpoint of his topic- he had prepared this well and I imagine you gave him some outlines for this task? Other students seemed interested and attentive. Other students did a Quizlet which they seemed to enjoy- a good student led lesson. ████ was struggling with the quiz and speed- he may need term revision etc.. ████ was good with helping him with this. ████ seemed to be very confident with delivering the material. He used examples and detail in his presentation. You helped them when they had questions. Clearly this task linked to the exam.

████ - powerpoint. Quiz was great- this was a good way for them to feel a sense of achievement. ████ enjoyed this- as he struggles with theory and content, this was a good way to revise and he could find an 'entry point' at his level.

████ - they were all very helpful with one another and actively participated in the activities.

Great idea to get them teaching! They started giving each other strategies for the exam and skills. Very student led lesson. You chimed in as needed but essentially let them run the lesson. This was clearly well scaffolded revision task.

████ has a great rapport with students. They seemed to be very at ease and also willing to ask questions.

This lesson was a continuation of the peer teaching that students have been preparing to help them revise their theory for their written exam.

A yr 12 student who needs learning support presented today. She prepared a power point and game quiz. The class very supportive- clearly a learning environment where kids feel comfortable with one another. ████ has good rapport with them and they clearly enjoy each other as well.

Students next completed a SurveyMonkey about the presentations that were given by their fellow students. Good way to get feedback from the kids about what worked well etc

Then ████ presented a Kahoot quiz that she had made. They LOVED it.

Then she did a schedule for revision for the rest of the year leading up to the exam and what will be covered. The students very appreciative of this detailed plan.

- Not all descriptors of the standards may be demonstrated in your inquiry process

(APST Standards 1.4, 2.4, 4.3, 5.3)

With no Aboriginal or Torres Strait Islander learners in The Beat Boys I wasn't able to meet standards 1,4 and 2.4 through my inquiry process, however met them in the following ways (APST 1.4, 2.3, 2.4):

- Sourcing and delivering an Acknowledgement of Country for the beginning of music recital evenings
- The 2016 Voice Choir (coached by mentor teacher B and myself) presented the piece 'From Little Things Big Things Grow' (written by Paul Kelly and Kev Carmody). As part of our research with this piece we watched a video about the history of the song and discussed the Wave Hill Walk Off, educating the students of the voice choir, inspiring their passion for the piece and prompting them to think about the implications of such events in Australia's history

The Beat Boys didn't pose much (if any) particularly challenging behavior throughout the year. In saying this, I did experience the management of challenging behavior as a voice choir coach (APST 4.3). It got to a point where group members were being very nasty and aggressive towards each other so I facilitated, with fellow coach Teacher B) some circle time to nut out the issues and work through them together as a group. This really made a huge difference to their attitude towards each other and voice choir in general.

The Year 10 Music class completed an assignment on a topic of their choice (within some boundaries). Teacher B helped create this assessment and rubric in which we marked the submissions together to ensure moderation and consistent judgements of learning. Given there are no other staff members taking Year 10 Music it was very beneficial to mark with Teacher B to ensure fair standards, particularly with reference to literacy skills.

Plan for appropriate and contextually relevant opportunities for parents/carers to be involved in the children's learning

Parents/carers were kept up to date throughout the year about the expectations and details of various performance opportunities and excursions (example attached below) (APST 7.2). Parents had also been made aware that they could discuss any questions or concerns with me anytime throughout the year, an offer which one of my Unit 3/4 parents took up this opportunity during my VIT Inquiry (APST 3.7, 5.3, 5.5, 7.3). This parent came in to discuss that their child was concerned these presentations were not the most effective use of time so close to the exam. Once we worked through what the actual underlying issues were we were able to devise a plan moving forward on how to subside and manage the anxiety this student had.

We discussed the notion behind peer teaching and learning, as well as that student's desire to spend all of their time practicing for their externally assessed performance and why that wasn't a feasible option. The parent was very understanding and I spoke with the student shortly after to discuss what approaches they would like us to take and what topics they would like us to focus on. We mutually agreed that we had to keep the best interests of everyone in the class in mind and moving forward we had a great plan which was middle ground for both my Inquiry and their anxiety in preparing for exams and the desire to focus solely on two topics that they didn't feel confident with. This was a really big learning curve for me as a new teacher and really taught me a lot about managing expectations, dealing with anxiety and demonstrated how useful it is to have that good relationship with students and their parents/carers so they feel as they can have that conversation with you. Teacher B witnessed parts of this conversation as it took place in our shared office. I discussed it with her at length prior to and after the parent meeting.

Example Parent/Guardian letter for excursion:
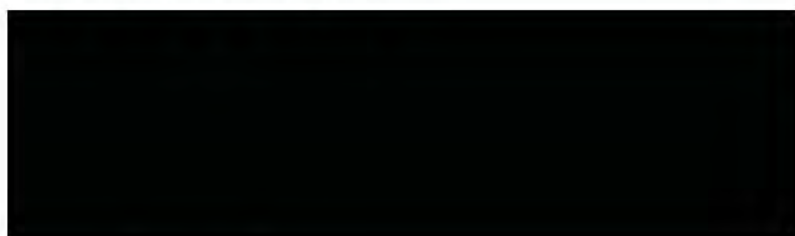
15 March 2016

Dear Parents/Guardians

I hope the year is off to a great start. I am your child's Music teacher for Semester One. As part of their studies, ▇▇ Music students across all year levels attend a professional performance. This leads to a number of class activities, including discussions and analysis. As such, attendance is compulsory for all students and the cost is covered by the Music Department.

All ▇▇ music students will be attending this performance of *Cinemusica* by the Australian Chamber Orchestra and Synergy Percussion at the Arts Centre Melbourne.

The excursion details are as follows:

Date: Monday 11 April 2016

Time: Bus to depart ▇▇ at 3.45pm and return to the QEO car park (behind the art gallery) at approximately 11.30pm

Venue: Arts Centre Melbourne

Dress: Neat casual. Students should bring a change of clothes to school to change into at the end of the day before departing on the bus.

Students will need to bring money to buy dinner.

If you would like any further information about the performance, information can be found at https://www.aco.com.au/whats_on/event_detail/cinemusica

Please don't hesitate to contact me if you have any questions or concerns in relation to this excursion. I look forward to meeting you all at the music recital nights, VCE Unit 3 Wednesday 25 May, Year 10 and VCE Unit 1 on Monday 30 May.

Yours sincerely

Ensure the well-being and safety of learners within the learning environment by implementing curriculum and legislative requirements

There are many curriculum and legislative requirements to ensure the well-being and safety of learners which I engaged in throughout the year, including (APST 7.2):

- Supervision of activities at the school swimming carnival
- Yard duty at least twice weekly
- Maintaining safe OHS procedures in the music rooms with regards to both noise levels and equipment and setting rules amongst music students at the beginning of each semester
- Completing risk assessment for music performance in external venue (Old Church on the Hill) and ensuring all OHS procedures are adhered to
- Completing risk assessments for all excursions and adhering to all excursion policy and procedures (refer below example)

███████████████ ISK ASSESSMENT

RISK RATING KEY		EXTREME		HIGH		MEDIUM	LOW
ACTIVITY (PLEASE LIST BELOW)	DESCRIBE/IDENTIFY THE HAZARD	Likelihood	Consequence	Risk Rating	PERSON RESPONSIBLE FOR IMPLEMENTING CONTROL MEASURE	CONTROL MEASURE TO ELIMINATE OR MINIMISE RISK (Including actions, resources required)	REVIEW (Note any issues or situations that occurred)
Meet bottom of ██████	Traffic on Barkly street	Low	High	Low	████████	All students to stay close together and no crossing of street	
Bus to Shepparton - round trip travel	Potential car accident	Low - med	Extreme	Med – High	████████ Bus driver and emergency services.	All students earing seatbelt for duration of journey. Students to follow all instructions in event of emergency. Staff carries First Aid and calls 000 if any accident occurs.	
	Students to carry: food, water and appropriate clothing	Low - med	Med	Low – med		Student will have appropriate attire, food and water on journey	
Participation in workshop	Emergency evacuation at venue (eg. Fire)	Low	Low	Low	████████ Sandhurst Arts on Show personnel and Notre Dame College staff.	If there was any unforeseen emergency at the venue, students and staff to follow the theatre's evacuation plan and stay grouped together.	

There were many opportunities to engage in professional and community networks that I partook in, including (APST 6.1, 7.4):

- Various PD days
- The AMUSE VCE Music Conference
- Sandhurst Arts on Show

SECTION 5 – EVALUATION THE EFFECTIVENESS OF PRACTICE

(APST Standards 3.5, 3.6, 5.1, 5.2, 5.4, 5.5, 6.1, 6.3, 6.4, 7.3)

5a. Assessing learning

Annotated samples of work from my learners and discussion of achievement of learning outcomes

Some examples of work that the students presented are (APST 3.5, 3.6)**:**

- Aural recognition of scales through the website http://www.piano-play-it.com/piano-scales.html (refer below screenshot for example):

Scales help you to learn to play piano better since they are the key to understanding the nature of a piece.

Piano music scales are series of notes in ascending or descending order that presents the pitches of a key or a mode, beginning and ending with the *tonic* (the first note) of the key or mode.

The Diatonic Scales (Major and Natural Minor Scales): The diatonic piano scales proceeds in the range of an octave, and contain five tones and two semitones.

The Major Scale

C Major

1   1   1/2   1   1   1   1/2

C   D   E   F   G   A   B   C

▶   0:00:00   ◻   🔊   ▮▮▮

Here's the formula of the major scale: Whole, Whole, Half, Whole, Whole, Whole, Half.

If you'll take C major scale for example you'll realize it is constructed by the white keys only, starting from G.

This was a great website where the student only used the audio component, not needing to show the more basic theory that is in the above picture. In saying this, they made available the link for any peers that may wish to use the resource in their own time. This was not a resource we had used in class so it was one that the student sourced themselves which shows great initiative.

- Some tips and tricks from one student to another as evidenced in the below slide (note that there is a link to a Quizlet quiz also on the shown slide):
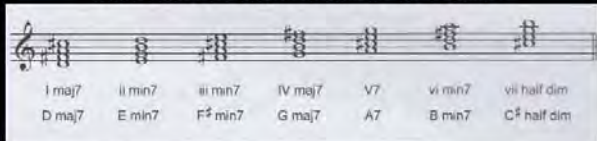

This was produced by one of the higher achievers in the class and really demonstrates their understanding and individual approaches. They delighted in sharing this information and passing on some advice they thought may be useful to others. The Beat Boys loved this presenters enthusiasm!

- Step by step instructions with supporting visual and audio cues as shown in below slide:

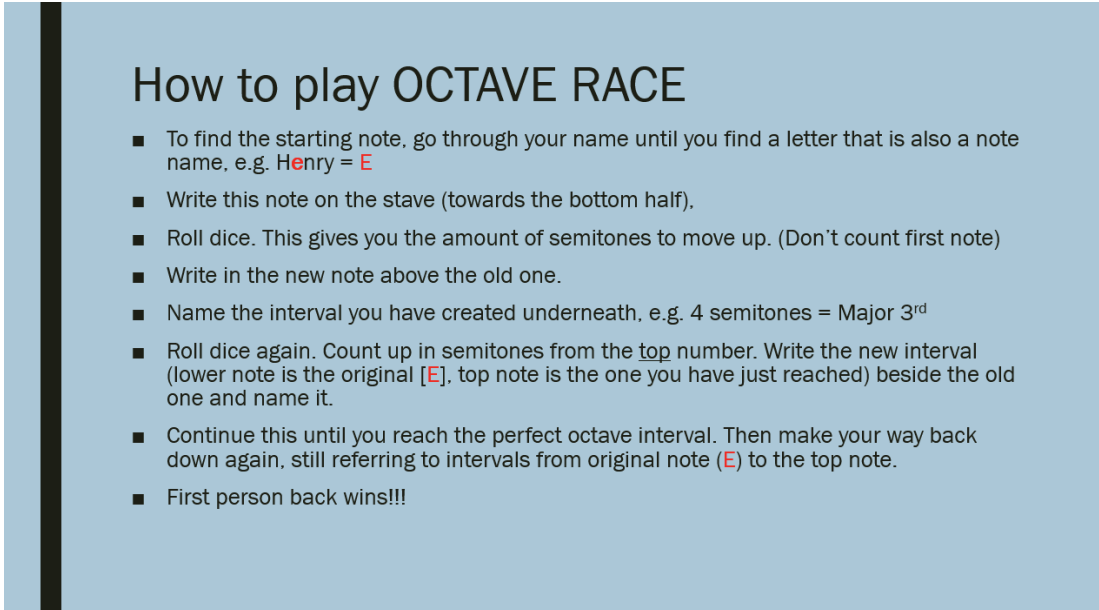This was another good example of independent learning and finding an approach that works for them. The visually simple and uncluttered slide was complimented by dot point advice and an audio clip to play to their peers for a demonstration.

- A fun, practical game created by a student to promote accuracy and practice at intervals as evidenced below:

How to play OCTAVE RACE

- To find the starting note, go through your name until you find a letter that is also a note name, e.g. H**e**nry = E
- Write this note on the stave (towards the bottom half).
- Roll dice. This gives you the amount of semitones to move up. (Don't count first note)
- Write in the new note above the old one.
- Name the interval you have created underneath, e.g. 4 semitones = Major 3rd
- Roll dice again. Count up in semitones from the top number. Write the new interval (lower note is the original [E], top note is the one you have just reached) beside the old one and name it.
- Continue this until you reach the perfect octave interval. Then make your way back down again, still referring to intervals from original note (E) to the top note.
- First person back wins!!!

This is a great example of how creative these students (and all students) can be. This game was really fun and engaging for students as they worked in pairs to compete against each other. Because this game was more or less left to chance with the dice it meant that The Beat Boys could all complete the task successfully because there were no time limits or 'race' type situations, but rather they could take their time and really focus on the task at hand, not even really noticing how much they were learning.

Test results from the pre- and post-VIT Inquiry from Musition and Auralia were (APST 5.4):

PRE-VIT INQUIRY

Auralia:

Test Results
Final Scores

Report selections
Class: VCE Music Performance 3/4
User: All
Test: Benchmark Test
Date range: All

Results from: Regular only
Attempt: Latest
Course:
Percentage: All

CLASS VCE Music Performance 3/4
Test Name Benchmark Test

Student	Attempt	Time (m:ss)	Start	Finish	Question Score Score	Marks	%	Detailed Score Score	Marks	%
	1 - COMPLETED	6:07	26/08/2016	26/08/2016	2 / 25	2 / 79	2.53	6 / 99	9 / 79	11.39
	1 - COMPLETED	12:36	26/08/2016	26/08/2016	5 / 25	5 / 79	6.33	25 / 129	16 / 79	20.25
	1 - COMPLETED	17:14	26/08/2016	26/08/2016	14 / 25	23 / 79	29.11	70 / 104	45 / 79	56.96
	1 - COMPLETED	29:26	26/08/2016	26/08/2016	11 / 25	11 / 79	13.92	38 / 117	30 / 79	37.97
	1 - COMPLETED	35:10	26/08/2016	26/08/2016	11 / 25	11 / 79	13.92	46 / 111	33 / 79	41.77
Average per user for this class		20:06					13.16			33.67

Musition:

Test Results
Final Scores

Report selections
Class: VCE Music Performance 3/4
User: All
Test: Benchmark Test
Date range: All

Results from: Regular only
Attempt: Latest
Course:
Percentage: All

CLASS VCE Music Performance 3/4
Test Name Benchmark Test

Student	Attempt	Time (m:ss)	Start	Finish	Question Score Score	Marks	%	Detailed Score Score	Marks	%
	1 - COMPLETED	10:10	25/08/2016	25/08/2016	3 / 26	3 / 26	11.54	5 / 66	3 / 26	11.54
	1 - COMPLETED	6:24	25/08/2016	25/08/2016	10 / 26	10 / 26	38.46	26 / 57	13 / 26	50.00
	1 - COMPLETED	22:26	25/08/2016	25/08/2016	19 / 26	19 / 26	73.08	52 / 59	20 / 26	76.92
	1 - COMPLETED	27:11	25/08/2016	25/08/2016	19 / 26	19 / 26	73.08	57 / 66	20 / 26	76.92
	1 - COMPLETED	22:26	25/08/2016	25/08/2016	14 / 26	14 / 26	53.85	30 / 64	15 / 26	57.69
Average per user for this class		17:43					50.00			54.61

POST-VIT INQUIRY

Auralia:

Test Results
Final Scores

CLASS VCE Music Performance 3/4
Test Name Benchmark Test v2

Student	Attempt	Time (m:ss)	Start	Finish	Question Score Score	Marks	%	Detailed Score Score	Marks	%
	1 - INCOMPLETE	21:41	17/09/2016	17/09/2016	14 / 22	14 / 59	23.73	23 / 46	24 / 59	40.68
	1 - COMPLETED	42:25	17/09/2016	17/09/2016	12 / 25	21 / 79	26.58	68 / 112	44 / 79	55.70
	NOT ATTEMPTED				0 / 0	0 / 79	0.00	0 / 0	0 / 79	0.00
	NOT ATTEMPTED				0 / 0	0 / 79	0.00	0 / 0	0 / 79	0.00
	NOT ATTEMPTED				0 / 0	0 / 79	0.00	0 / 0	0 / 79	0.00

Average per user for this class | 12:49 | | | | | | 10.06 | | | 19.28

Musition:

Test Results
Final Scores

CLASS VCE Music Performance 3/4
Test Name Benchmark Test v2

Student	Attempt	Time (m:ss)	Start	Finish	Question Score Score	Marks	%	Detailed Score Score	Marks	%
	1 - COMPLETED	49:52	17/09/2016	17/09/2016	23 / 26	23 / 26	88.46	62 / 67	24 / 26	92.31
	1 - COMPLETED	28:07	17/09/2016	17/09/2016	25 / 26	25 / 26	96.15	61 / 62	26 / 26	100.00
	NOT ATTEMPTED				0 / 0	0 / 26	0.00	0 / 0	0 / 26	0.00
	NOT ATTEMPTED				0 / 0	0 / 26	0.00	0 / 0	0 / 26	0.00
	NOT ATTEMPTED				0 / 0	0 / 26	0.00	0 / 0	0 / 26	0.00

Average per user for this class | 19:35 | | | | | | 36.92 | | | 38.46

The above results show the following things:

- Three of the five Beat Boys didn't complete the second test (Benchmark Test v2) which was set as a homework task. This is a very accurate representation of the students who do work independently outside of class and those who only work during class time and when prompted. There is a lot of self-discipline missing from these three students who all have the potential to achieve so much more.

- The students who completed both tests had similar results between pre- and post-VIT tests in Auralia, although showed some improvement. In Musition, they both made a 15-25% improvement in their results which is an outstanding outcome for students who were already the most capable of the class.

Kahoot 'power quiz' results: although these results can't be captured after the time of quiz, the results were commensurate with that of the Musition and Auralia and where the students rank within The Beat Boys grup. The students were very engaged with this, had a lot of fun and seemed to grasp new ideas in different ways through Kahoots.

Survey Monkey results showed that students felt somewhat more confident about a topic after the presentations. Some of the written feedback about things that they enjoyed about each other's presentations included:

- Interactive game
- Game
- Flash cards
- The explanation
- Process mapping
- Getting up and moving about the room for an activity
- The hands on use of instruments

In asking what students would like to see improved/altered if that same person was to present again resulted in some of the following answers:

- More content and information
- More activities and games
- Further explanations
- Slower presentation
- More interactive activities
- More enthusiasm from the presenter
- Better organisation

Question 6 Results:

On a scale of 1 - 5, how confident did you feel about this topic before this presentation?
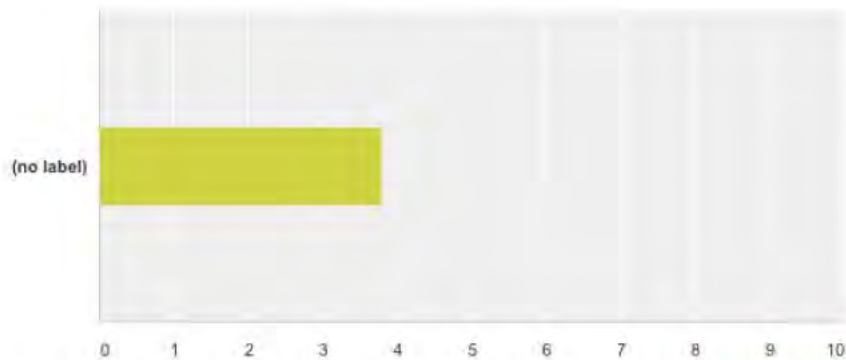
Answered: 20   Skipped: 0
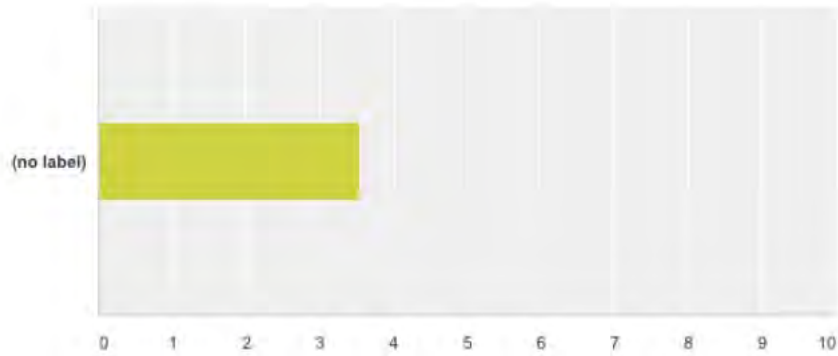
	Very little / None	Not much	Moderate	Confident	Very confident	Total	Weighted Average
(no label)	0.00% 0	5.00% 1	40.00% 8	50.00% 10	5.00% 1	20	3.55

Question 7 Results:

On a scale of 1 - 5, how confident did you feel about this topic after this presentation?

Answered: 20   Skipped: 0

	Very little / None	Not much	Moderate	Confident	Very confident	Total	Weighted Average
(no label)	0.00% 0	0.00% 0	25.00% 5	70.00% 14	5.00% 1	20	3.80

5b. Evaluating the effectiveness of professional practice

- Use of Musition and Auralia: if I were to go back and do the inquiry again I would have students complete the second test during class time to ensure they all did it. This was the initial plan however I altered that after the discussion with a parent about how we use class time most effectively during this revision period. It is a very good example of no matter how much you do, or try to do, for students you can't force them to work and/or succeed, but rather continue encouraging and inspiring them. I believe I have a very good relationship with The Beat Boys and they do great work during class time but no matter what you offer them outside of class time (whether it be homework tasks and/or after school and additional one-on-one classes) some of them just won't take up those opportunities. This can be very disheartening at times, particularly when you see that they can do so much better, but merely lack the desire to do so. This also is evidence that those who've worked really hard independently outside of class throughout the year have made the most improvement and have put in their best efforts.

- Assigning students their topics for presentation: I definitely think assigning the topics was the right approach for this component of my inquiry. When students were asked to rank the topics from their most confident to least confident they had no idea why. This was very intentional so that students didn't lie about it in order to get easy presentation topics. By giving them their topics I was able to have control over who presented on what and what topics were going to challenge each individual and/or cater to their additional needs. It was evident that not all of The Beat Boys put in a huge amount of effort to their presentation so in an ideal situation it would be great to see them all put in the hard yards for their peers … '[wouldn't it be nice](#)'

- Kahoots: these are a great way to get students engaged right away as they come into class and are very interactive for all of the students, even if not done at the beginning. This is a tool that I will use a lot in the future to create variation and some healthy competition amongst classes.

- Survey Monkey: this was a great way to seek feedback from students about their thoughts on each presentation. Given the aim of this inquiry was to either maintain or improve their existing music theory and aural skills, having students increase their confidence through these presentations was a great outcome. These surveys were a quick and easy way of obtaining anonymous feedback so students felt they could be honest about their peers. It was very interesting to read the feedback about what students would like to see improved if they were to do it again – this is our job as teachers summed up in a short dot point list! These are the kinds of things that students want in our classes and this is feedback that I will certainly take on board and strive to include more of in my teaching.

STANDARD	DESCRIPTION	PAGE/S*
1.1	Physical, social and intellectual development and characteristics of learners	1, 2, 16, 25, 37
1.2	Understand how learners learn	1, 4, 17, 25, 33
1.3	Learners with diverse linguistic, cultural, religious and socioeconomic backgrounds	1, 3, 25, 28, 41
1.4	Strategies for teaching Aboriginal and Torres Strait Islander learners	38
1.5	Differentiate teaching to meet the specific learning needs of learners across the full range of abilities	1, 3, 16, 17, 31
1.6	Strategies to support full participation of learners with disability	3, 16, 24, 33, 37
2.1	Content and teaching strategies of the teaching area(s)	5, 25, 37
2.2	Content selection and organization	1, 25
2.3	Curriculum, assessment and reporting	5, 26, 38
2.4	Understand and respect Aboriginal and Torres Strait Islander people to promote reconciliation between Indigenous and non-Indigenous Australians	38
2.5	Literacy and numeracy strategies	3, 7, 17, 27, 41
2.6	Information and Communication Technology (ICT)	16, 28, 37
3.1	Establish challenging learning goals	1, 15, 26
3.2	Plan, structure and sequence learning programs	4, 25, 37
3.3	Use teaching strategies	15, 25
3.4	Select and use resources	3, 29, 31, 32, 37
3.5	Use effective communication (with learners)	26, 30, 37, 43
3.6	Evaluate and improve teaching programs	30, 32, 35, 42
3.7	Engage parents/carers in the educative process	38
4.1	Support participation of learners	1, 27, 32, 37
4.2	Manage learning and teaching activities	29, 31, 32
4.3	Manage challenging behavior	38
4.4	Maintain safety of learners	1, 5, 37
4.5	Use ICT safely, responsibly and ethically	29, 31, 32
5.1	Assess learning	9, 17, 32, 34, 35
5.2	Provide feedback to learners about their learning	29, 37
5.3	Make consistent and comparable judgements	38
5.4	Interpret data from learners	1, 33, 35, 45, 46
5.5	Report on achievement of learners	38
6.1	Identify and plan professional learning needs	17, 19, 20, 41
6.2	Engage in professional learning and improve practice	17, 24
6.3	Engage with colleagues and improve practice	22, 23
6.4	Apply professional learning and improve learning (of learners)	17, 24
7.1	Meet professional ethics and responsibilities	2, 5, 37
7.2	Comply with legislative, administrative and organizational requirements	5, 37, 38, 39
7.3	Engage with parents/carers	38
7.4	Engage with professional teaching networks and broader communities	41

*Note: these standards may feature on more pages than identified here